JOHN BULL. JOHN BULL AND HIS ISLAND, 12mo, pp. 295. Charles Scribner's Sons.

This clever booklet which has excited not a little comment both in Loudon and Paris is announced as the work of "an anonymous French author." The tone of the book is generous and many of its criticisus might reasonably be those of an Euglishman of cosmopolitan tastes and experiencies and radical tendencies; and one withal who owns a quick sense humor. The satire is keen but not ill-natured. Here and there appears a bit of the old-fashioned French criticism of

ways-a criticism so venerable English and hackneyed that it evokes from the reader a pleased "So, so, old friend!" English selfishness, eed, hypoerisy, are the faults which chiefly disturb this writer, who is not indisposed, be it said, to give admiration where it is deserved.

The Englishman of Monsieur Max O'Rell is "a large land-owner, with muscular arms, long, broad,

large land-owner, with muscular arms, long, broad, flat and heavy feet, and an iron jaw that holds fast whatever it seizes upon." His earthly possessions are large, "but what shall it profit a man if he gain the whole world and lose his own soul? says Scripture."

This is just what John Bull thought, and so in the other world he has knocked down to himself the Kingdom of Heaven—in his eyes as incontestably a British possession as India or Australia. The French fight for glory; the Germans for a living; the Russians to divert the attention of the people from home affairs; but John Bull is a reasonable, moral and reflecting character; he fights to promote trade, to maintain peace and order on the face of the earth, and the good of mankind in general. If he conquers a nation, it is to improve its condition in this world and secure its welfare in the next—a highly moral aim, as you perceive "Give me your territory and I will give you the Bible." Exchange no robbery.

The British spirit of "every man for himself" the author mildly satirizes. "If you remark to an Englishman," he says-and it is an ancient observation-"If you remark to an Englishman in a smoking compartment that he has dropped some cigarash on his trousers, he will probably answer: 'For the past ten minutes I have seen a box of matches on fire in your back coat pocket, but I did not inter-

fere with you for that.", In English life, this critic holds, there is no intimaey, no openness of heart; stiffness and reserve; affection, but little love. This will hardly be conceded to him by Englishmen, but they have not so much cause to protest on this ground as Scotchmen. Those who have never been in Scotland, he declares, caunot form a notion of what it is to be sc-

rious.

A young Scotch friend of mine, of high literary reputation, generally spends, once a year, a month with his family on the outskirts of Edinburgh. His father is a Presbyterian ministery occupying a very enviable position. On the day of his departure, my friend invariably finds on the breakfast table, by the side of his plate, a little paper carefully folded. It is a detailed account of the meals he has fled during his visit to his father's house; in other words, his bill. But the son is as sound a Caledonian as papa, and does not part with his coin before he has ascertained that all the items are accurate, and the addition correct.

"Why, father, I see you have marked bacon and eggs for my yesterday's breakfast; I assure you I did not touch the eggs."

You were wrong not to do so then, my boy: they were on the table, why didn't you help yourself?"

I know another interesting Scotch papa who pre-

self!"

I know another interesting Scotch papa who prescuts his children, as they come of age, with the bill of all that he has spent upon them, including the fees of nurse and doctor. The children sign and undertake to repay the outlay.

Max O'Rell's opinion of Englishwomen is frankly expressed. He thinks that when they are pretty they have no equals upon earth. They are angels of beauty. "But too often," he adds, "their faces have no expression, their eyes lack lustre and piquancy, their teeth are long and protruding, and when they laugh, they showtheir gums like a rhinoceros. They have only the beauty of youth. An Englishwoman is seldom handsome after thirty. The lowwoman is seldom handsome after thirty. The lower-class women of London are thin-faced or bloated looking. They are horribly pale; there is no color to be seen except on the tips of their noses. Their sculptural lines (generally straight ones) are suggestive, pronounced, exaggerated, or suppressed, according to the fashion of the day." In these calm statements the author has certainly taken a step beyond poor Hawthorne. To be called fat and red-faced is surely not so bad as to be compared to a rhinoceros. It is the health, the dignity, the hunger, and especially the self-reliance of Englishwomen that chiefly strike this critic. "With us," he savs, "a too strict watch over our children, and the fear of giving them too much liberty, engeuder a love of the secret and mysterious. Everything in an English deducation tends to make young people self-reliant. No mother or governess would think of opening a letter addressed to her daughter or pupil; the girl has her private correspondence as sacred as that of her elders. No letters received on the slv; no letters written to young sweethearts at midnight. The absence of suspicion destroys the charm of mystery. It is the Bartholos that make the Rosines; and, alas, the Rosines that become Countess Almavivas. Virtue springs, blooms and ripens beneath the generous rays of liberty and confidence."

The BBRTISH SUNDAY AND BRITISH RELIGION. No visiting on Sundays. The children read (the Bible Society.

A good Englishman never goes out during clurch time. If he does not mean to go to church, he alleges a slight indisposition as an exense. There are very few who admit that they are not church and exery; there are none that beast of it.

One Sunday morning, while I was on a visit to an English family, I proposed a walk. A son of the family offered to accompany me. As we were leavery from Bull of the service of the secret and mysterious. Everything in an English family, I proposed a walk. A son of the family offered to accompany me. As we were leaver the secret and mysterious. Every er-class women of London are thin-faced or bloated-

The land of the British transsman is not in Max O'Rell's opinion, a land of honesty. England, he asserts, is the Lome of shoddy.

The houses are built with half baked bricks with-The houses are built with hall baked bricks without a single stone. These houses are only intended to
stand for ninety-nine years, after which they become, by right, the property of the freeholder. It
is like placing money in the sinking fund. In sixty
years time half London will be rebuilt. I say
London, because in the provinces the ground generally belongs to the owner of the house, who therefore employs better material.

ally belongs to the owner of the house, who therefore employs better material.

Windows and doors close badly. It is vain that you make a fire and sit in front of it; your back freezes. I have heard serious Englishmen declare that houses would be unhealthy without these draughts. After all, this is very possibly true; for the bricks of which they are built must contain foul gases, which can thus partly escape through the chinks of the windows and doors.

There are few houses which do not show signs of damp inside. "It rains indoore, here," I said one day to my landlord.—"Well, umbrellas are cheap enough," be replied.

damp inside. "It rains indoorr, here," I said one day to my landlord.—"Well, umbrellas are cheap enough," he replied.

Once I went to a ready-made boot-shop, and bought a pair of patent leather boots, for, I am bound to admit, the modest sum of eleven and sixpence. I was going to a ball in the exeening.

After dancing for about an hour, I felt the sole of my foot getting delightfully cool. Gliding carefully, I left the drawing-room to go and seek out the cause of this unexpected treat. I soon discovered that while the upper part of my boot faithfully stack to its position, the lower part, sole and heel, had become transformed into a sandal.

Indignant, I went next day to the shopkeeper, and produced the offending boot. At first he appeared quite astomished.

guite astonished.

"What can you have been doing with these boots?" he asked me.

"Why, dancing in them, of course," I replied.

"Oh, well," cried he, "that's wher it is."

Moral: Pay thirty shillings a pair for your boots; they will be cheap at that price.

About the British worship of success of money the author has much to say. "The aristocrat and the rich man. Such are the Englishman's two idols," * * Become a rich man in England and you will have acquired every good quality, nay every talent-and he tells an anecdote which reads like the ave ge joke in Figaro: "When you pay a railway fare you can, at the same time, by paying threepence extra, have an insurance ticket. If an accident should happen and you were killed, the company would pay to your heirs the sum of a thousand pounds. I know an Englishman who never fails to provide himself with a ticket of this sort. 'Every time I reach my destination safe and sound,' said he to me one day; 'would you believe it? I feel a little bit disappointed."
The one redeeming point about this thirst for wealth is that it has made the English nation

"a nation of bees." The critic is not inclined to agree with John Bull in his estimate of his own good qualities. "Magnanimity in politics, especially," he says, "is a virtue of which John Bull claims the whole monopoly. Read his books and papers, and see how he is always offering himself incense, until it is a wonder he does not choke."

it refilled with joy. What! can it really be you, friend John, preaching to us on the respect due to small nations? You who, for the past ten yegs that I have been watching you, have made war upon the Ashantees, the Afghans, the Basutos, the Boers, the Zulus, the Abyssinians, the Egyptians, and heaven knows whom besides. You, who barked at Russia, but did not dare to bite, because you no longer, as in 1854, had France at your side to do the work! And, even for this little noise, do I not remember that you made the poor Sultan, automation of all the Turkeys, hand you over the laland of Cyprus? What, John! has it not also come to my ears that you get a revenue of five millious of frances by enforcing the opium trade it et arase? You know very well where the shoe pinches; you do not like to have your nose rubbed in your foreign policy—it annoys you. O, great philanthropist! At least, then, be a little charitable, O, great and magnanimous Christian! nanimous Christian!

How this lively critic looks on other phases of of English life may be seen from these characteristic extracts:

THE MUSICAL ENGLISHWOMAN. Every woman, I might say without exception, plays the piano; but in a private room I have never heard a lady or a young girl play well enough to afford pleasure to a serious amateur. They play without the least expression. One of my compatriots and friends, a distinguished professor and composer, who teaches this instrument of torture in a great London ladies' college, complained one day to the head-mistress that his pupils played without any feeling or expression. "Monsieur." answered the lady with a kind smile, "I did not engage you to teach sentiment to my

lege, complained one day to the head-mistress that his pupils played without any feeling or expression. "Monsieur," answered the lady with a kind smile, "I did not engage you to teach sentiment to my young ladies."

It is the same with singing. You sometimes come across pretty voices, but they make no impression upon you; it is nothing but noise. Not a movement, not a muscle of the face relaxes; it is a mechanical action of the vocal chords, a mere physical phenomenon.

I was one evening in a drawing-room. A young lady who had travelled in Italy and studied music there, was asked to sing. She sang, and indeed with a good deal of taste, the pretty song by Arthar Sullivan: "Let me dream again."

"That young lady sings very well," I said to a lady at my side.

"Ye—es," she replied with a little pout of scorn; but how affected she is, rolling her eyes, and putting her hand to her heart! All those gesticulations are highly ridiculous and very improper. One would think she was an actress."

The English, who know what awaits them in the drawing-room, have such an appreciation for chamber music, that the very sound of the piano is, the signal for general conversation. When the piece is finished, the company leave off talking, and reward the amateur with a "Thank you."

The oratorio doarishes in England: it is the music for which John Bull shows a predilection. He likes these Biblical subjects set to music. Look at him in his stall (profanation! I should say in his pew): he does not move, his eyes are closed, that he may hear the better, just as he closes them when he listens to a sermon. He is happy; it looks as if he had come to charch. The oratorio is for him a foretaste of the delights that await him in the next world. At the Crystal Palace, he gets his oratorio with choruses of five thousand vorces. The more there are the better he is pleased. "Oh!" exclaimed an Englishman, who sat near me at one of these divine services, "the Italians are all very well, but for oratorio you must have paste.

GREAT UPON WORDS.

A y GREAT UPON WORDS.

GREAT UPON WORDS.

A young Frenchman of my acquaintance went to spend a month in a provincial school, to learn a little English and teach a great deal of French, for no salary I need not add. The day after his arrival, the following advertisement appeared in the paper of the neighboring town; "Mr. R., assisted by resident and visiting masters, gives a thorough education at moderate charges." My young compatriot happened to be the only assistant master of the establishment; but he was resident, since he resided in the house, and he could also be said to be visiting, as he was only on a visit. So there was nothing absolutely unitrie about the pmll.

English people are very great upon words; lying is unknown. I was one day travelling with an English hishop. We were five in the compartment. On arriving at a station, we heard a cry; "Five minutes here!" My lord bishop immediately begun to spread out on the seats travelling bag, hat-box, rug, papers, etc. A lady presented herself at the door and asked: "Is there any room here?" "All the seats are occupied," replied the bishop.

When the poor lady had been sent as, at her bustness, we called his lordship's attention to the fact that there were only five of us in the carriage, and that, consequently, all the seats were not engaged. "I did not say that they were," answered my lord; "Is aid they were occupied."

THE BRITISH SUNDAY AND BRITISH RELIGION.

wretched hovels, what districtions have they, it is to our own interest, moreover, to leave them the only one they possess and appreciate. So long as they are stupefied with drink they will give us no trouble. The day we close the public-houses of London on Sandays we shall have a terrible revolution?

Ay, terrible indeed! One look at the faces of the

London on Sundays we shall have a terrible revolution."

Ay, terrible indeed! One look at the faces of the women and men who frequent these drink-shops will persuade you how terrible. The thought makes one shudder.

Bible or beer; Gospel or gin; no other choice on Sundays; no intermedium in this country of contrasts. It is, as M. Taine says, "Paradisc or Hell: no Purgatory in England."

Children must not play on Sundays. I once saw two little-creatures of six or seven playing with oranges in the street. A gentleman went up to them and gave them a severe reprimanding for their naughtiness. Old maids are terrible on Sundays; woe be to the children who fall into their cluttenes on the Sabbath.

Of all the religious canmerated in the preceding chapter, the Roman Catholic and Apostolic is the least pepular. "No Popery!" is still the cry of the English people. The Quakers, the Jumpers, the Salvationists, the Ranters, none of these alarm them; but a black shaven priest calls up memories of the stake and Bloody Mary. "A scalded child dreads the fire," say the English. The harred of Popery is pushed to the verge of absurdity. Thus, for instance, Good Friday is considered, especially by dissenters, as a day of public rejoicing, a kind of Bank Holiday; the great thing is to do the very opposite to that which is done in Rome. "This is the day on which Jesus died; let us spend it in retirement," we say in France. "This is the day on which Christ saved us; let us rejoice," say the English. In spite of this, most English people still abstain from cating meat on Good Friday.

To see Protestantism in all its austerity, you must go to Scotland; there Calvinism in all its severity is practised. You see, in Scotland, triffing is not countenanced; nothing is done by halves; no levity or frivolity is tolerated. I know a Scotch Presbyterian minister who teaches the Lord's Prayer to his children cane in hand; each hesitation or mistake is panished by a good cut across the back of the small supplicant. In the eyes of these gloomy Chris

one of the most eminent dissenting ministers One of the most emment disserting ministers, might say the most emment—took it into his head one day, in the midst of his sermon, to get astride the balusters of the pulpit staircase, and to let himself glide to the foot of it "There, my dear brethren," said he, on re-appearing at the top, "that is how the wicked go down to hell." Titters, and almost applause, from the congregation.

MR. CRAWFORD'S NEW STORY.

TO LEEWARD. By F. Marion Crawford. 16mo. pp. 411 Houghton, Mifflin & Co. "To Leeward" is not a novel to be so much talked about as "Mr, Isaacs." but it shows a growth in intellectual force and in literary aptitude. The first of Mr. Crawford's ventures was interesting partly for a certain youthful vivacity and freshness, but chiefly for a luxuriant extravagance which pleased our curiosity even when it reached the verge of the absurd. His latest book is more sober, and probably more sincere. Instead of an entertaining medley of "Codlingsby" and Robert A moralist of the highest order, defender of the rights of small nations, apostle of the suppression of slavery, propagator of the true faith, John does not allow any one else to have a hand in the protection of petty states; it is his privilege and his only. I have not yet forgotten what a state he was in when the French troops entered Tunis; what a perfect fever of indignation! What a shower of insults the poured out on our heads! What a drenching he gave us! His transports of fary and abhorrence were epic. As his heart relieved itself of bitterness,

distinct; the incidents are exciting but natural In short, "To Leeward" has no trace of the most conspicuous faults of "Mr. Isaacs." In his quick experience Mr. Crawford has already acquired that simplicity of design and composure of manner which were so much missed in his earlier experiment.

"To Leeward" is in one sense a novel of character, because it is by the development and mutual influence of the moral natures of the three principal personages-the weak and emotional wife, the dull, honorable, affetionate husband, and the irresistible seducer, that the whole story proceeds. The characters, however, aithough they are defined and labelled for us, are not subjected to a long analysis, but are left in the main to show themselves in action. The development of Leonora, a young lady with undirected aspirations, who reads Hegel and Herbert Spencer, marries an excellent Italian marquis whom she finds that she cannot love, and is finally destroyed by the mistakes-or perhaps we should say by the fatal ineptitude-of her husband, co-operating with the insensible passion of Julius Batiscombe, is especially well managed. The marquis shows his shallow nature through the disguise of Italian manners, in a a natural way, and gradually, as people disclose themselves in life. Batiscombe is handled abruptly, but the portrait is strong; and the one subordinate actress in the drama, Diana de Charleroi, becomes very real and sympathetic in the last chapters of the book. There are many pages which each a high plane of art. The whole incident of the elepement is admirably done; the description of Leonora's last evening with her husband, the careful details of her preparation after she has gone to her room, and the flight through the garden, are masterly; and there is a touch of pathos in the idea of contrasting the dialogue and actions of the guilty lovers with what is happening at the same moment in the deserted me. The pursuit by Marcantonia and his sister, the terrible railway journey, the gradual breaking down of the husband's reason, display Mr. Crawford's narrative power at its best; and the catastrophe follows as the climax of a series of situations which have been growing steadily more interesting. It may be supposed, from the concluding para-

graphs of the novel, that Mr. Crawford feels either that he ought to have pointed a moral and has forgotten it, or that he has pointed one and is not quite sure what it is. He bids it ask it of ourselves or of the survivors of his tragedy. These latter personages certainly do not answer; but we may decide that if he had any higher purpose than to tell a dark story effectively, and to sketch typical characters and attractive bits of Italian life and scenery, his lesson is the danger of drifting upon a lee shore unless one is protected by an anchor to windward. Leonora has been unfortunate in her education, as well as in her mixed English and Russian parentage; she has involved her mind in a hopeless tangle of philosophical speculations, borrowing from Hegel the conviction that "Nothing is the same as Being." and from Herbert Spencer the dogma "that the grand mainspring of life is the pursuit of happiness, and that no other motive has any real influence in human affairs." There is not much moral strength to be got out of these ideas when she is at last subjected to the temptation of a great passion, when "her character from being vague and indistinet, reaching out after many things, and never wholly grasping any, suddenly becomes "definite and full of a mature purpose-the purpose to love Julius recklessly, without consideration or passion." The lesson then is a wholesome one. The greatest objection to the novel is that it is a superfluous exhibition of morbid anatomy-superfluous because it goes into so much unnecessary detail, and unpleasant because what it exposes is so ugly. The love scenes between Leonora and Julius, especially the superabundant love dialogues, are carefully wrought but they are repulsive. The amorous dalliance of adulterers is not a sive. The amorous dailmines of admirents is not a fit subject for art treatment, even when there is a high moral lesson to be preached upon it in the last chapter. But although Mr. Crawford has made a serious mistake in his choice of material, we must do him the justice to say that he wastes no maudlin sentiment upon his sinners; he leaves them ex-tremely odious, even at the cost of making his whole book disagreeable.

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